

MUSEUM NEWS

PUBLISHED BY THE
TOLEDO MUSEUM OF ART
DECEMBER - - 1908



TOLEDO MUSEUM OF ART
Subscription, Fifty Cents

TOLEDO, OHIO
For Six Months

M. KNOEDLER & CO.

SUCCESSORS TO GOUPIL & CO.

Representative Oil Paintings by Modern and
Old Masters, Select Water Color Drawings
Choice Engravings and Etchings : : :

Paintings Cleaned and Restored

Regilding and Artistic Framing

NEW YORK
355 Fifth Avenue

LONDON
15 Old Bond Street

PARIS
23 Place Vendome

Give Pictures

Come in and let us help you solve the problem of proper gifts. A pretty picture is always acceptable, and one framed tastily by us will find favor with the most fastidious. You will never regret making Christmas purchases here. Prices low. Quality high.

Have you seen our
HAND CARVED GOLD FRAMES?

THE MOHR ART CO.
817 Madison

PAINTINGS

: : BY : :

AMERICAN ARTISTS

Choice Examples Always on View

ALSO

**SMALL BRONZES and
VOLKMAR POTTERY**

WILLIAM MACBETH

450 Fifth Avenue

New York

**CANNAN
LOTHING
LEANSING
COMPANY**

Home Phone
543

Bell Phone
162

2022 Adams Street

Ladies Fine Garments a Specialty



**SUPERIOR
SANITARY
SCIENTIFIC
SPECIALISTS**

SEE

the
**HOLLY WREATHS
XMAS
BELLS AND NOVELTIES
CHINA**

Plants, Ferns of Every Description
Cut Flowers
at the

Zenobia Floral Co.

"The Artistic Shop"

Home Phone 8156

Out in Auburndale
With lots of air,
Plenty of room
And low rent

We can do better work for less money than you would have to pay down town. Call us by Home Phone 7082 and let us drop in on you and bid on the next job.

ENTERPRISE PRINTING CO.

3256-3258 Monroe

FOR

Lectures

Dances

Concerts

ZENOBBIA

Is the Place

Parties

Receptions

Recitals

New Reception Room and Smoker

◦◦ MUSEUM NEWS ◦◦

Vol. II No. 2

TOLEDO, OHIO

December, 1908



LAYING THE FOUNDATION OF THE KREMLIN by Djenyeff
The Gift of Mr. A. M. Chesbrough

OUR KREMLIN PICTURE

Purchased From the Russian Exhibit St. Louis Exposition by Mr. A. M. Chesbrough.

The large canvas entitled "Laying the Foundation of the Kremlin" by the Russian artist and member of the Imperial Academy of Arts, I. A. Djenyeff, is herewith reproduced. It was sent to this country with the Russian exhibit for the St. Louis Exposition, where it was awarded a silver medal. The picture was purchased by Mr. A. M. Chesbrough, together with a number of other Russian pictures and presented to the Toledo Museum of Art. While we do not recognize story-telling in a picture, as the chief end of art and while as a rule the telling of stories should be left to our literary men, still this does not prove that all pictures with stories are poor art. The trouble is with most of these pictures that they contain nothing else beyond the story. The Kremlin picture contains much that is good outside the story, however, it has a tale which will appear before this article is finished.

In Scribner's Magazine for March, 1908, Miss Cora E. Wells speaking of this picture says, "The 'Laying of the Kremlin' by I. A. Djenyeff, painted with all the power of virile technique is an interesting example of the modern Russian historical work."

The picture was reproduced in color in Appleton's Magazine, February, 1906, it also appeared in the Literary Digest and was reproduced in color as a supplement to the New York Journal. Now for the story, it was written by Christian Brinton, the author, editor, and art critic, a product of the gray walls of the University of Heidelberg, the late editor of "The Critic," art director of Everybody's, and writer on art for the Century, Harper's and Scribner's. In Appleton's Magazine Mr. Brinton tells this story of the Kremlin picture.

"From the standpoint of history as well as for other reasons the 'Laying of the Foundation of the Kremlin' is important. It is not the Kremlin of Moscow but the Kremlin of Nij-Novgorod that these sturdy fifteenth century workmen are engaged in constructing. According to custom prevalent among the Slavs of former times a living creature was usually buried beneath the first foundation stone of any important edifice. Tradition and the pictorial brush by Djenyeff both aver that the young wife of a merchant, who was returning home in the early morning with a pail of water, was thus seized and thrust alive under the corner stone of that same citadel which still sternly overlooks the silent meeting of the Oka and the Volga and the teeming fair grounds spreading over the plain."

SPECIAL REQUESTS

For Talks to Children on Various Subjects Are Gladly Complied With.

This season the daily talks to the school children in the Museum galleries are on values and complimentary colors. Numerous special talks are also given in response to requests from the teachers such as is expressed in the following communication:
"Director of Toledo Art Museum.

"Dear Sir: We are studying Egypt and would like so much to see the Egyptian collection in the Museum. Last year we were given a talk in the Museum and it was simply delightful! So few people know just how to make instruction entertaining.

"If it is in any way possible, I should like my present class to have an opportunity to see and hear the same good things.

"The value of such teachings cannot be over-estimated in an age when there is so much that is not educational.

"If you can arrange an afternoon for us we shall be more than pleased. Very truly yours, Frances C. Valentine, Seventh Grade, Sherman School."

TOLEDO ARTISTS' ANNUAL EXHIBIT

The annual exhibition of the work of Toledo artists opened at the Museum Wednesday, December 2. There are fifty exhibitors and 275 oils, water colors and pastels hung. It is the most creditable exhibit of local work that has ever been shown and no member of the Museum should miss it. Much new talent has been developed and the older painters are showing splendid advancement. It would take more space than we have at our disposal to tell of the work of the individual artists. It is hung—it is worth seeing and you should see it. To be accepted the work submitted had to pass a jury composed of D. L. Stine, Anna L. Thorne, Lenna Qualley, Kate Brainard Lamb and Geo. W. Stevens. About 200 entries were rejected. The exhibition fills four galleries and the following artists are represented:

Josephine Beck, Vella Bateman, J. W. Clarke, E. W. Chamberlin, A. W. Currier, Josephine O. Calder, Wylie Curry, Mrs. Louis Commlossy, Mary Louise Davis, George S. Elwell, Irene Firmin, Helen Nida Frease, Marie Osthaus Griffith, Dwight Ginter, G. G. Hubbard, Ethel M. Hudepohl, Loretta Heinlein, Robert Haynes, C. B. Hopkins, Ignas Kaminski, Isabel Kuhlman, Kate Brainard Lamb, H. J. Lehmann, Gertrude M. Low, Caroline Morgan, Helen J. Niles, Edmund H. Osthaus, Thomas S. Parkhurst, Jessie E. Ransom, Laurette Smith, D. L. Stine, L. L. Smith, Marian Seiders, Flora Stahl, Lulu M. Snell, Earl Thieman, W. Turley, Wina Turley, Anna L. Thorne, L. E. VanGorder, D. L. Winton, Alice L. Waite, Maude Ione Wetmore, Mildren Young, Mrs. L. L. Peabody, Emelie Louise Koch, Louise Kitchen, Esther Brinkerhoff and Emily Boice Crane.

Most of the paintings are for sale and a goodly number have already been sold. Many would make most suitable Christmas gifts and as the prices are most reasonable, members of the Museum will find in them splendid suggestions for holiday gifts.

MR. ROBINSON LOCKE'S GIFT.

The exhibition of Old English art held this year at the Royal Academy, Berlin, has been an event of exceptional importance. Although arranged under the auspices of the German Emperor, this exhibition was made possible only through the generous patronage of the foremost English and German collectors, and furthermore, by the valuable assistance rendered by John Pierpont Morgan, Esq., who also sent from his private galleries a selection of the most beautiful originals of the period. It has been without doubt the most important exhibition of English art of the Eighteenth Century ever held. Many of the pictures, in fact the largest part of them, have never before been on public exhibition, consequently they were never reproduced.

The device to preserve a permanent record of this event as well as a valuable souvenir of this excellent collection induced the Royal Academy to allow its publication in five hundred copies of forty-eight plates each. One set was secured by Mr. Robinson Locke and presented to the Museum Library. The works reproduced include examples of Constable, Gainsborough, Lawrence, Reynolds, Romney, Turner as well as many others.

TO ADVERTISERS.

Although we are doing but little soliciting for advertisements, we have good space for sale at very moderate rates. The News, with its circulation of one thousand copies, is a splendid medium for a certain class of advertisers. We would be glad to prepare effective ads for any one who might wish to use our columns.

THE LADY WITH SHAWL

Purchased From the Carnegie Exhibit by Mr. Libbey for Our Museum.

Last spring while visiting the annual exhibition at the Carnegie Institute in Pittsburgh, President E. D. Libbey of the Toledo Museum was very much struck with the strength and quality of a canvas entitled "Lady With Shawl," by Alice Corson Patton, of Norristown, Pennsylvania. The work had attracted a great deal of attention during the exhibit and Mr. Libbey was so taken with the picture that he purchased it and presented it to the permanent collection of the Toledo Museum of Art. The gift has just been placed on view in our galleries. It is a great addition to our collection as the reproduction appearing in this issue would readily indicate. There is something in the "Lady With Shawl" that attracts and holds all who look upon it, the face has something of that mysterious charm that lurks in the features of Mona Lisa, the fascinating lady of the Louvre.

Mr. Libbey wrote asking for some information as to the model and the artist answered as follows:

"The subject of this picture, 'Lady With Shawl,' was a very interesting French model of the type of which Henry Murger has immortalized in his 'Vie de Boheme.' She was the good comrade of the students of Paris, posing for them for nothing when they were too poor to pay her and sharing all she had with any friend who may have needed help.



LADY WITH SHAWL by Alice Corson Patton
The Gift of Mr. E. D. Libbey

She told me of how she had eaten cat with Charpentier, the author of 'Louise' when he and she were neighbors and equally poor and friendless on the Butte in Montmartre. She said the by-word in Montmartre when all funds failed was 'Aller au Luxembourg et chercher un chat.' I was very much interested in her in the three years that I knew her in Paris and while she was the typical heroine of Murger's novel and like her was in the first stages of consumption, I found her refined and a true, loyal, generous friend. She was called Mademoiselle Rapin."

Alice Corson Patton studied at the Pennsylvania Academy of Fine Arts, then at the Art League and the Chase School in New York

for two years, returning to Philadelphia she won the Toppan Prize at the Academy in 1903 and the Cresson Travelling Scholarship in 1904. The latter she held for three years, working in her studio and having criticism by Besnard, Rupert C. Bunny, Prinnet and several others. Mr. Chase purchased one of her pictures for his private collection. The "Lady With Shawl" will no doubt prove to be one of our greatest attractions and is but another indication of the generosity and interest of President Libbey whose desire it is that in the new museum there should be brought together an important and comprehensive permanent collection of the work of American artists.



°° MUSEUM NEWS °°

Toledo Museum of Art

E. D. Libbey.....President
Robinson Locke.....Vice President
I. E. Knisely.....Treasurer

EDITED BY GEO. W. STEVENS,
Director of the Toledo Museum of Art.

Published Monthly by the Toledo Museum of Art. Subscription, fifty cents a season in the United States, postage prepaid. Foreign subscriptions, 75 cents. Single copies, 10 cents.

Advertising Rates made known on application.

Address all subscriptions and business communications to Business Manager, Museum News, Museum of Art, Toledo, O.

All literary or news communications should be addressed to The Editor, Museum News, Museum of Art, Toledo, O.

Vol. 2, No. 2. TOLEDO, O. Dec. 1908

EDITORIAL.

Within the week there will be a final meeting of the building committee for the purpose of approving the plans and settling the various details necessary before work can be commenced on our new building. At this writing we have not to hand the various materials, drawings and information necessary to set the matter properly before our members, but in the next issue of the Museum News we hope to give the members full information regarding the new Museum of Art building.

We have made no endeavors as yet to make any collections of contributions towards the Building Fund. Between six and seven thousand dollars have been already paid in and small amounts are coming in daily. Many people have asked members of the committee when they could pay, how they could pay and if they might pay a portion now and the balance later. Answering these and others we will say that payments in part or whole can be made now to the Toledo

Museum of Art Building Fund and mailed either to the Museum or left with Treasurer I. E. Knisely at the Northern National Bank.

In another column you will read, we hope, of a plan we have for helping poor boys with talent to become designers, illustrators, at least better artisans and perhaps second Benjamin Wests or Sargeants or Whistlers. We will call this new thing the Art Students' Aid Society. It costs a dollar a year to join. The society has no expenses, no plush covered offices and one hundred cents of every dollar received will be expended in helping poor boys or girls with talent to make something of themselves. Read about it—you may want to join.

A member of our board of trustees recently sent the editor of the News a newspaper clipping with the following notation:

"The enclosed is from a lecture delivered by George Bernard Shaw in Liverpool, England, so you see we are in advance of even the most advanced reformer of his time."

Mr. Shaw is quoted as having said the following:

"It would be a good thing if the children could be frequently turned out of the schools, where their lessons often bored them, and taken to the art gallery, where they could be talked to by somebody who would make the pictures interesting. Liverpool had its picture gallery. So far so good. It ought also to have its public orchestra, which would play the symphonies of Beethoven and Mozart, Richard Strauss and all the moderns. Only in this way could future Dickens grow up with the culture of Ruskin in addition to their own genius."

We were glad to hear from the trustee—glad to read and reprint what Mr. Shaw has said, because in Toledo we are daily doing just the thing he suggests, and at this point it will be well to set down also what Walt Whitman hath said, as follows:

"There was a child went forth every day,

"And the first object he looked upon, that object he became;

"And that object became a part of him for the day, or a certain part of the day, or for many years, or stretching cycles of years."

The annual exhibition of the works of Toledo artists now hangs at the Museum, filling four galleries. Nearly three thousand people have already seen it and can testify to its excellence. No member of the Museum should fail to view the collection. It is a duty you owe yourself, your city, your

Museum, and the local art workers. All duties are not overly pleasant, but the exercise of this particular one will surely afford you a rare pleasure. In connection with this exhibit another confronts members of the Museum and citizens generally. The pictures are good and the prices most reasonable. During the holiday season many presents must be purchased. Why not purchase something from this exhibit, and in so doing do yourself a good turn and at the same time encourage our artists and help the Museum. The pictures are good and the prices must appeal to everyone, for there are many excellent paintings at three, five, ten, fifteen, twenty-five and fifty dollars. In most cases you will find the prices in the catalog. The exhibit will continue until Christmas—come in soon and look it over with the view of making a purchase.

PERSONAL NOTES.

President Woodrow Wilson, of Princeton University, while in Toledo recently, visited the Museum and inspected the site of the new Museum on Scott Place. He was much interested in our work, our progress and our plans for the future.

Carlton T. Chapman, the famous marine artist, who was visiting relatives in Toledo early in the month, spent several afternoons at the Museum. He had not seen the Museum for several years and was surprised at our growth. Mr. Chapman was one of the first to make a donation to our permanent collection, his gift being *The Standard Bearer*, by Maclise.

Dr. C. Hofstede de Groot, formerly director of the department of prints at The Hague Museum, Holland, and art instructor to Queen Wilhelmina during her school days, visited the Toledo Museum recently while on a tour of the United States, during which he visited all the public and private collections of pictures in the country, on a literary and governmental mission. He was much taken with our oil painting "*The Lady in the Carriage*," saying, "That is a picture that ought to make any museum famous."

John Christen Johansen, one of the foremost of the younger American artists, whose "*Prelude*" was one of the most notable pictures at the Carnegie exhibit this year, stopped off at Toledo Sunday last, en route from London to Chicago, to see our Museum. Many of our members will remember his picture, "*The Little Girl with the Book*," which was brought to our galleries at the close of the St. Louis Exposition. Mr. Johansen was delighted with many of our permanent pictures, especially *The Lady in the Carriage* and *The Potter*. He was surprised at the remarkable excellence of the Toledo Artists' Exhibit, and had much to say in praise of the work of L. E. Van Gorder, Helen Niles, Caroline Morgan, Thomas Parkhurst, and others.



THE SWIMMING POOL by C. C. Curran
Gift of Chas. S. Ashley

We have in our permanent collection two paintings by C. C. Curran. The one above illustrated entitled "*The Swimming Pool*," was presented to the Museum by one of the trustees, Mr. Chas S. Ashley. It is a most interesting composition and the boy of yesterday, now man grown, who looks at the picture seems to be peering through the nearby foliage into the glorious pool beyond where the lissom boy sits on the warm rock and calls to his fellows, "Come in, the water's fine." Manhood has its joys, its satisfaction in things well achieved, its moments of supreme pleasure, but all joys and all pleasures pale before the memory of that "olden golden glory of the days gone by." The enchantment of the pool, of the warm rock, of the blue and gold of sun and sky remains with us still and the *Swimming Pool* will always be a popular picture with boys grown old.

The painter, C. C. Curran, was born in 1861 and spent his early years in Norwalk, Ohio. He has been awarded medals at the Atlanta Exposition, the Chicago World's Fair, the Pan-American Exposition, and the St. Louis Exposition. In 1904 he won the Carnegie prize for the best figure composition at the exhibition of the Society of American Artists. In 1905 he was awarded the first Corcoran prize at Washington. He was Assistant Director of Fine Arts, American section at the Paris Exposition and Assistant Director of Fine Arts at the Pan-American Exposition.

"*The Swimming Pool*" and his other painting owned by the Toledo Museum, "*The Jungfrau*," have been loaned for the month of December to the Herron Art Institute of Indianapolis for the annual exhibition of American painting.

BABYLONIAN CLAY TABLETS

Owned by the Toledo Museum Have Been Recently Translated.

Through the kind agencies of Dr. Edgar James Banks, Field Director of the Assyrian and Babylonian excavations for the University of Chicago and Dr. George N. Olcott of Columbia University, there has come into the possession of the Toledo Museum of Art a very rare and intensely interesting collection of Babylonian seals and tablets. During the past month the tablets have been translated by the Reverend Robert J. Lau of Brooklyn, an eminent authority and author of a number of books on the cuneiform inscriptions of the ancient Babylonians.

Ages before the time of hand illumined books, and centuries before the use of ink and papyrus the Chaldeans, who were the early Babylonians, wrote their books, their documents and their letters upon tablets of clay. It was upon tablets of stone that the Almighty set down the commandments given to Moses upon the Mount.

Let us for the sake of illustration hold one of these small tablets in our hand. The one we will select is about the size of a visiting card and half an inch thick. It is a bill of sale of a house and land. It was written upon in the presence of the principals, four witnesses and a scribe who executed the characters in the soft clay with a sharp pointed instrument. The various conditions were set down, the phraseology discussed, there were small quibblings over the exact terms, the names of witnesses were inserted and sworn to and the members of the group departed each their several ways.

It creates in the mind a vivid picture of the time and the scene. The unconscious actors are almost akin to us—the mind unleashed speeds over the gap of centuries—the little group lives again—and yet when this tablet was inscribed over twenty centuries were to elapse before Cleopatra was born into the world; over fifteen thousand years were to drag slowly on their way before Jonah was to pass through the outward gates of Nineveh; a thousand years and more must pass before that babe is born who grows into the hoary headed monarch of the now misty past—Nebuchadnezzar—history was to be made, much of the old Testament was still unenacted, great empires were to be built, great cities were to be raised, great nations were to be reared and were to run their course and crumble into a kindly dust that safely held our small tablet for many centuries more. To these heaps of dust came Xenophon six hundred years before the Christian era and knew not that this low mound was Nineveh, nor yet that those rude outlines marked the glorious Babylon, and still our little tablet lay undisturbed.

Nineveh was but a name, Babylon a myth and so the world wears on—Greece comes and is gone, Rome rises and falls, the dark ages grope through the centuries, the Renaissance illumines the world and next dawns the morning of the nineteenth century and still the little tablet is undisturbed.

Forty-three years of this last century are added to Nineveh's sleep and then appears

upon the scene that group of indefatigable explorers headed by Layard and Botta and the glories of Nineveh and Babylon were again to dazzle the eyes and minds of the world. In the great palace of Sennacherib, Layard found a library consisting of thousands and thousands of clay books, cylinders and tablets. This room and its contents we will let him describe as he has written it down in the book of his second expedition to Babylon and Nineveh published in 1853.

"The chambers I am describing appear to have been a depository in the palace of Nineveh for such documents. To the height of a foot or more from the floor they were entirely filled with them; some entire, but the greater part broken into many fragments, probably by the falling in of this part of the building. They were different sizes; the largest tablets were flat, and measured about nine inches by six and one-half inches; the smaller were slightly convex, and some were not more than an inch long, with but one or two lines of writing. The cuneiform characters on most of them were singularly sharp and well defined, but so minute in some instances as to be almost illegible without a magnifying glass. These documents appear to be of various kinds. Many are historical records or wars, and distant expeditions undertaken by the Assyrians; some seem to be royal decrees, and are stamped with the name of the king, the son of Essarhaddon; others, again, divided into parallel columns by horizontal lines, contain lists of the gods. Others bear rolled impressions of those engraved cylinders so frequently found in Babylonia and Assyria, by some believed to be amulets. The characters appear to have been formed by a very delicate instrument before the clay was hardened by fire, and the process of accurately making letters so minute and complicated must have required considerable ingenuity and experience."

Now returning to the little tablet we hold in our hand—one of those belonging to the Toledo Museum—as has already been said, it is a bill of sale of a house and land. It was executed during the reign of Samsuiluna, king of Babylonia from 2115 to 2101 B. C. Translated the tablet reads:

"Two-thirds sar of land with a house, joining the property of Gamninsu—the house belongs to Apil-Shamash.

"From Apil-Shamash, son of Singaruninsu, son of Ati has bought—its total price three and one-half shekels of silver—in the month Kishmu, the second day, the year when Samsuiluna was king." Then appear the names of the witnesses Ibi, Ursinanna, Ur and Apil who swore by their king.

The other Babylonian tablets in the Toledo Museum collection all belong to about the year 2500 B. C. One is a receipt for money which reads:

"Forty-four mana of silver—one mana of fine silver. Nanhani to Aburu has paid."

Another is a memoranda or account of milk delivered to the official of the temple. Itil, and the account goes on to say that he received one measure from Gishgibil, one measure from Nrukalla, son of Ukili, and so on to the number of seven measures. The tablet was then signed by the Scribe of the Mistress of the Temple.



BABYLONIAN CLAY TABLETS WITH CUNEIFORM INSCRIPTIONS

Nearly Five Thousand Years Old, Owned by The Museum

Another tablet is a memorandum of fields sowed with grain by laborers working under various overseers. It tells, for instance, of one hundred and seventy-five sar sowed with za grain under Urutu, overseer, again there is an account of two thousand sar sowed under Kama and Naruti, overseers, belonging to the great cattle-house. Six other similar items appear on the tablet.

Still another tablet reads as follows: "An account of Fish delivered to the Patesi or Priest-King.

"10 duk fish finest quality for the Patesi.

"16 fish.

"10 house fish large ones.

"10 suhr fish.

"16 fish.

"Urshu the fishermen has brought."

Perhaps one of the most interesting of the translations is a list of rations issued to messengers. In the old days the Babylonians ruled over many of the adjoining countries in whose capitals sat governors appointed by the Babylonians. East of Babylonia lay the land of Susiana of which Susa was the capital, necessarily there must have been considerable business between the two cities, the messengers corresponded to our present postal system and those mentioned in the tablet were no doubt on business of state. Sometimes they were accompanied by an armed guard of spearmen. As this tablet is of unusual interest, its translation will be here given in full.

"A List of Rations Issued to Messengers.

"5 ka of beveridge paid to Shunini, the messenger who had come from Susa..

"5 ka of beveridge paid to Uru, who had come from Susa.

"5 ka of beveridge while in the city and 1 measure of sa beveridge for the journey paid to the messenger who had come from Susa..

"1 measure of sa beveridge while in the city to the leader of the spearmen who had come from Susa.

"5 ka of inferior beveridge to Shugudu, the spearman who had come from Susa..

"5 ka of beveridge while in the city and 1 measure of sa beveridge for the journey to Magurnun the messenger who had come from Susa in the Month of the Harvest."

Other of the tablets are bills, receipts, chronological tablets from temples giving dates of important events and so on. Number 4 illustrated above is interesting because the small tablet is enclosed in an outer covering of clay. This outer covering was the first envelope made by man. Our specimen is very well preserved. In the picture about half the envelope has been removed to show the tablet on the inside. These Babylonian tablets will probably find a place in the library or in the collection of prints, printing and book-making in our new Museum building, where they will tell in a very interesting manner of the first method of setting down a record of the thoughts and deeds of man.

A DOLLAR A YEAR

Will Help Poor Boys With Talent to Make Something of Themselves.

Who wants to join an Art Students' Aid Society? When two or three were gathered together one day not long since it was started. It was agreed that each would pay a dollar a year, and this is how it happened:

A school teacher called at the Museum to tell of a boy in her school who had exceptional artistic abilities. He was fifteen years of age and was eager to study, but his parents were not in circumstances to give him any assistance. It was requested that the boy be sent to the Museum, together with some of his original work. He came, and his work was good—unusually good. He wanted to go to the Art School Saturdays. He said his father had to work hard, early and late, out of doors all winter for small pay. They had talked over his future and he had decided that he would fit himself for something better than a laborer. He wanted to study art—perhaps to be a designer—how could he do it? His father couldn't help him, but he could earn about a dollar a week carrying papers. "Would that help any?" he asked.

The upshot of it was, the Art Students' Aid Society was thereupon inaugurated, and the next Saturday the lad was sent to the Art School for three months with tuition fees and materials paid for at a cost to the society of less than six dollars. He is doing splendid work and promises to be one of the star pupils of the school.

The Society just started is small, for this is the first public word that has been spoken or written regarding it, but the membership of six takes care of this boy. There are other boys to care for. Hardly a week passes but some teacher calls our attention to exceptional talent. This talent can be developed. Where parents can afford to do it, they will be told how it can be done, and in cases where boys are of families too poor to assist them, this new society of ours will take care of them, provide for their tuition, and watch and guide them in their studies.

It is a good idea—we can do something with a very small outlay. With a score of members we can help four boys; with a hundred members, twenty boys. If we don't grow beyond the present six members we will put this boy through.

It is to cost a dollar a year to join. Think of how much we can do with a dollar.

Do you want to join? If so, send your name in by letter or phone, and we will collect the dollar some time during the year 1909, or perhaps we will tack it on to your statement of Museum dues. At any rate, we will collect it—do you want to join?

A SENTIMENT ECHOED.

In its report of the address of Dr. Henry Churchill King, president of Oberlin College, before the Educational Club at Toledo, the Sunday Journal of December 6, said, among other things, the following:

"In his remarks on appreciation Dr. King unconsciously echoed a sentiment often ex-

pressed by Director Stevens of the Art Museum. Mr. Stevens rarely omits in his art lectures to hint to his audience that the faults they find in pictures may lie in their own lack of appreciation.

"Dr. King said, 'It would be honest for you to say, 'I can see nothing in art, music, Shakespeare or religion; it would not be honest to say, 'there is nothing more in these things than I can see.''"

ONE HUNDRED PICTURES

Selected From the American Water Color Society Exhibit in New York Coming to Toledo.

A most important exhibition will come to the Museum about the middle of next month. It will consist of one hundred pictures by seventy-four of the foremost painters of the country and will be known as the Fourth Exhibition of Selected Water Colors by American Artists. It was formed to serve a number of art institutions working in conjunction. The larger portion of the exhibition consists of pictures selected from the annual exhibition of the American Water Color Society, held in New York City in the spring of 1908. Immediately after the close of the American water color Society's Exhibition these selected pictures were sent to St. Louis, where they were shown in the Museum of Fine Arts during the months of June, July and August. From St. Louis the collection went to the Albright Gallery in Buffalo for a month, from where it will be sent in succession to the Museums in Toledo, Detroit, Cincinnati, Indianapolis and Chicago. It is the important water color exhibition of the year, national in its scope, and Toledoans should appreciate the fact that right here at home they are afforded the opportunity of seeing just as good exhibits as are shown in the Metropolis of the country.

Among the artists who will be represented are the following: Carlton T. Chapman, a former Toledoan who has achieved fame as a marine artist; Colin Campbell Cooper, painter of sky-scrapers; Ben Foster, who is represented in the Luxembourg in Paris; Childe Hassam, the foremost American impressionist who will exhibit five pictures; also Will H. Low, whose "Chronicle of Friendships" published in Scribner's and now coming out in book form, deals with delightful reminiscences of art and artists in Paris, Barbizon and this country, including much about Robert Louis Stevenson, the great Millet, Saint Gaudens and others.

Besides these there will be among the exhibitors, E. I. Couse, the painter of Indians, Charles Warren Eaton, remembered for his poetic landscapes, Rhoda Holmes Nichols, whose flowers have made her famous, J. C. Nichol, the president of the American Water Color Society, George H. Smillie, who is also famous as an etcher, Irving R. Wiles, one of the foremost portrait painters of America, Ross Turner, Cullen Yates, Alexander Robinson, Mrs. E. M. Scott and scores of others of equal note. It will be an exhibit that should bring people to Toledo from all over this part of the country.



THE NEW BOSTON MUSEUM

A Few Lines Dwelling Upon Its Past, Present and Future.

"Nothing seems to stir the vanity of cities like the possession of art museums," says the Literary Digest. "Pittsburg, as one of its journals declared, has achieved its 'apotheosis' through the possession of the Carnegie Institute; Boston is now pointing to the accepted plans of its new Museum of Fine Arts as 'the consummate expression of the Boston of today—the Boston of education.'"

The accompanying cut shows the new Boston museum to be well along in its construction. The photograph was taken during the month of September last. It gives no idea, of course, of the final approaches, surroundings or the architectural beauty of the new building. The building has a frontage of 501 feet, is 240 feet long and contains 73,000 square feet of floor space. The plans call for additions to be erected in the future which will increase the size of the building two and one-half times. The museum building at present in use and soon to be vacated was completed in 1890. The growth of the Boston Museum of Fine Arts has been marvelous during the past few years. It had its early struggles just as we have had them and expect to have them for some time to come. The Boston Museum was incorporated nearly forty years ago.

For twenty years the Museum was too poor to enter the market as a purchaser, although the administration was conducted with an economy that only those who remember the inner workings of the place can appreciate. The exhibits of these years were almost wholly loans; but at length the tide turned, and gifts began to be received. Bequests, also, placed large sums of money in the hands of the trustees. Henry L. Pierce,

Catherine C. Perkins, George B. Hyde and a number of others, appreciating the great work the institution was attempting, generously remembered it in their wills. In more recent years the series of benefactions has been continued by gifts from Francis Bartlett and Denman W. Ross, and the bequests of R. C. Billings, C. H. Hayden, Sarah W. Whitman, Martin Brimmer and others. The results accomplished through such benefactions are clear to the visitor of today. Works of art worthy of preservation as the common heritage of all men, are daily brought upon the market the world over by one or other vicissitude of fortune or by the advance of exploration. Within the past ten years, the free use of funds available for purchases has permitted the Museum to take advantage of many such opportunities.

The plans for the new structure contain features which bid fair to revolutionize our ideas of what a public museum of fine arts should be. Good reasons are given for the innovations proposed. The keynote of them all is the idea of efficient public service. Boston is not proposing to add one more to the existing number of inert storehouses of pictures and statues. Its aim is to make the treasures it possesses tell upon the public by actively helping everyone to get all the pleasure and profit from them that anyone can. This clearly defined purpose—to distribute among many the benefits that works of art now yield to few—is the secret of the new building.

The first essential is to attract many visitors. Public museums have now been in existence long enough to show that, as at present administered, most people will not visit them because they find them tedious when they do.

A large part of the ground floor of the new Boston Museum is to be devoted to purposes of instruction, a feature which it is hoped can be developed in our own new building.

THE BELL BOY, THE NEWS BOY

And the Tag Girl Direct a Gentleman From Indiana to the Museum.

Mr. E. I. Lewis came to Toledo last Tag Day—but who is Lewis and why did he come. Answering the first part of the query, he is the staff correspondent of the Indianapolis News. The News is a very rich paper—it can afford to send Lewis to any part of the world where anything is doing. They have sent him to England on one mission, to France on another, to Russia, to Egypt, even to Australia, and finally to Toledo. Evidently something was doing in Toledo and Lewis came—came right to the Art Museum—came to find out how we did so much with so little, how we created interest and held it, how we helped the town and the people in it, the rich, the poor, the old, the young, the white, black, red and yellow. Evidently Lewis thought well of our organization and our efforts for he told the story of our work at length in most complimentary terms for the information of the Indianapolisans or the Indianapolisites or whatever they call them over there.

Indianapolis, as you perhaps know, has a fine museum, one of the best in the country, the John Herron Art Institute by name. Mr. Herron left his entire fortune to be devoted to its erection and maintenance. Mr. William Henry Fox is its most efficient director. In view of all these facts Indianapolis is naturally interested in its museum and in what other cities are doing along the same line. Hence Mr. Lewis' visit to Toledo on Tag Day.

We have not the space to reprint all of Mr. Lewis' writings on the subject. Much of it you know or ought to know, much you must have gleaned from observation, from these columns and from the daily press. Mr. Lewis had heard we were doing a big work in the right way and he came to investigate. His articles were run under the caption "The New Movement to Popularize Art," and after saying a few very pleasant things with an obituary flavor about the director and the assistant, he continued in part as follows:

"These two people and a progressive man, E. D. Libbey, who was president of the art association, became the total assets of the Art Museum. No—there was one other asset—the institute owned one picture. If any one ever did start out with less to build on, let him please step forward. The one picture was a good one, but it was in an ordinary old residence building that attracted no attention of itself, and over the building and solitary picture there was the dense veil of gloom, but these officers commenced to popularize that one picture: to make people of all kinds and all stations have a compelling interest in the picture and in the art gallery, and to capitalize this popular interest in more pictures, bigger quarters, drawing more people and again capitalizing that increased attendance and increased interest, and continuing this sort of thing until the gallery with one picture became—as in Toledo it is today, at the close of five years of such work—one of the recognized great and vital institutions of the city. The one picture owned by the Toledo Art Institute has multiplied into fifty

pictures, forty of which are good pictures, with emphasis on the good; the other ten of lesser merit. And in addition to these paintings there is a creditable gallery of statuary, a rather unusually good museum of Egyptian relics from mummies and historic (original) papyri to Egyptian objects of art. The walls of the rooms set aside for transitory exhibits of paintings and for exhibits of local, State or American art are always hung with good pictures and any time one may drop in to see them one may feel certain of finding many people.

"There is one striking thing about the people one sees in the Toledo galleries—they are all kinds, rich and poor, old and young, Americans of all colors and Hunyaks.

THE BELL BOY KNEW.

"I came into Toledo yesterday morning and asked one of the colored bellboys at the hotel, 'Where is the Art Museum?'

"'Well, sah, you go down there to the next street, and then turn west and go five squares, and thar it is.'

"'A big building?'

"'No, sah; an old residence.'

"'I may pass it without knowing it?'

"'Yes, sah; unless you are looking for the sign. But they're getting ready now to build a big, fine one?'

"'Ever been out there yourself?'

"'Oh, yes, sah. Our whole church went once to see some pictures a colored man named Henry Tanner painted.'

"'Ever been back?'

"'Yes, sah, several times. Our folks go thar right along.'

"Here were the earmarks of popularization when even the colored people know where the Art Museum is and go to see the pictures. It was the more remarkable when the building was seen. A big fine building proclaims its own presence in the community the same as a big forty-foot ten-colored 'stand' proclaims the approach of a circus, but an old squatty residence building out from the center of the city, lost in a lot of other more impressive residence buildings and with only a little board sign above the portico, is as unobtrusive as a small man in a big crowd.

SO DID THE NEWSBOY.

"Went down to the next corner and there was a ten-year-old boy selling morning papers.

"'Where is the art Museum?'

"'You go right down this street five or six blocks. It's on this side of the street.'

"'Ever been there?'

"'Aw, yes, all us school kids go there.'

"'Who is the man in charge?'

"'A feller named Stevens and his wife.'

"'Pretty good gallery?'

"'They got some swell pictures there and they got a lot of them mummies.'

"Well, here was popularization again, reaching even the boy on the street corner.

"A block or two from the lad, a girl of fourteen or fifteen years was soliciting contributions for a public charity of some kind. All of the girls in the city were out that morning and woe to the man who did not wear a tag showing that he had contributed. This girl was just an everyday sort of miss whom you would expect to know or not to know where the Art Museum was located.

AND THE TAG SELLER KNEW.

"She opened the conversation herself: 'Where's your tag?' she demanded.

"It had slipped in under the overcoat lapel. 'Well, don't you think that should cost you?' she asked.

"'Yes; but in return will you tell me where the Art Museum is?'

"'You are on the right street. Just go on about three squares. It's on this side.'

"'Am I likely to pass it without recognizing the place?'

"'Yes, you might,' and she entered into a description of the place.

"'What is the name of the director?'

"'Mr. Stevens, and Mrs. Stevens.'

"'Pretty good art gallery?'

"'Yes, very good; we have some fine pictures and statuary. You should see them. Keep right ahead; this side of the street; church on the opposite corner.'

"Now here was a pretty good test. Why did all of these people know where this little building was situated; what had drawn these people to it; why did they all speak of it knowingly and as friends of it and the people in charge? That is the story of popularization that will have to follow—for this article has spun out too long already.

"Typical of the success of popularization—largely due," continues Mr. Lewis, "to making the art institution a part of the educational system of Toledo—are the plans for a fine new Art Museum now being perfected. The money was raised this year when times have not been any too good and when people have been holding on their money very tight, and it was raised in one month after, in the preceding months, \$150,000 had been coaxed out of the people of the city for a Newsboys' Home and another \$150,000 had been coaxed out of them for a Y. W. C. A. home.

ALL CLASSES CONTRIBUTED.

"It was brought in by all classes. Factory girls raised part of it; the children in the schools—and over 20,000 of them visited the galleries this year—brought in part of it; the colored people brought in some of the money; the Hunyak population 'shelled out' surprisingly and brought it to Stevens, and all other classes of the 'common people' brought in their sheaves as the glad harvest of the seed sown in their somewhat unbeautiful paths of life. Of course the great burden for the creation of all art and all art institutes, no matter how they are popularized, will fall on the rich. Popularization has not proved to be obnoxious to this class. They were never so ready to contribute, for they were contributing to a success and to something that was having effect."

In our next issue we will print some more of these *Indianapolis News* articles. The foregoing is evidence that a stranger in town will have no difficulty in finding us out, a striking contrast to the conditions of a few years ago when strangers asking policemen and street car conductors where the Art Museum was located were surprised to learn that these dignitaries did not know where it was, and were equally ignorant as to what it was. Evidently conditions are changed since then and we have at least made some small progress.

WE ARE CLOSING OUT
OUR PICTURE BUSINESS

Woodruff Bros.

ART GALLERIES

517 JEFFERSON AVE. TOLEDO, OHIO

HOME PHONE, 1565

Christmas Gifts at Cost and Below

M. Boyd
LADIES
HATTER

822 MADISON AVENUE

FRED H. KOCH

Manufacturer and Importer of

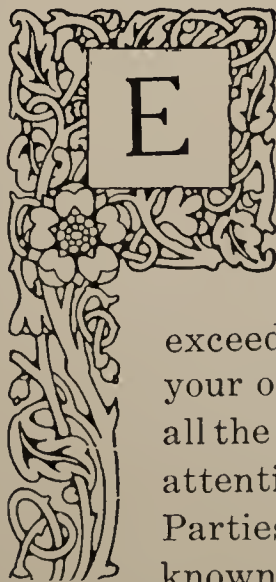
FINE FURS

711 Madison Ave.

Successor to Obrikat

Highest Grades of Furs
Latest Styles
Perfect Fitting Garments
Reasonable Prices
Prompt Service

ALASKA } OUR } RUSSIAN
SEAL GARMENTS } SPECIALTY } PONY COATS



ENTERTAIN *at the*
COLLINGWOOD

The Collingwood offers unexcelled facilities for entertaining. The cost does not exceed that of entertaining in your own home and saves you all the worry and care. Special attention is given to Dancing Parties. Rates and terms made known upon application to BRADFORD MILLS, *Manager*

MUSEUM NOTES.

A finely decorated pottery jar the work of the Pueblo Indians, has been presented to the Museum by Mr. Geo. H. Ketcham.

Mr. Harry T. Crandall has presented the Museum with one hundred photographic reproductions of masterpieces of modern paintings.

The New York Herald of Sunday, December 6, devotes a half column to a description of the collection of Roman lamps and ancient glass owned by the Toledo Museum of Art.

Mr. Carl B. Spitzer has presented our library with the work of Frances L. Hawks, D. D., LL. D., on Egypt and its monuments, and also a volume on Old Sevres and Dresden Porcelain.

Mrs. Carl Lenk has sent in a twenty-five dollar subscription to be added to the new Museum building fund. This suggests to us that there may be others who would like to do likewise. It is not too late.

In the Woman Beautiful Magazine for November, appears an article by Nina Spalding Stevens, entitled "Beauty Culture as Old as Woman Herself." It deals with the women and customs of ancient Egypt, and is written with the contents of The Papyrus Libbey for the text.

The Athena Society met with Miss Campbell on December 7, when the members continued the study of Spanish art. Mrs. A. B. Tillinghast read a paper on El Greco, Ribera, etc. The next meeting will be on January 4, with Mrs. H. C. Lamb, as hostess when Miss Koch will present a paper on another group of Spanish painters.

At the last meeting of the Toledo Camera Club a committee was appointed consisting of C. C. Taylor, Howard Heimerdinger and August Smith, to confer with the Museum building committee regarding proper quarters in the new building where the club can carry on its work and studies, and hold its monthly competitions and exhibitions.

THE PICTURES

—AT—

MARY RUTH LOCKE'S

LITTLE SHOP

129 13TH ST., BET. MONROE AND JEFFERSON

Are all copies of famous paintings. All prices, from 35 cents framed to \$25.00. Every sort of Artistic Gift at this shop.



Libbey
"THE WORLD'S BEST"

What greater distinction could any art-product enjoy than the prestige which is accorded Libbey Cut Glass---the distinction of being considered "the world's best?" :: ::

Toledo Sales Agency
J. J. FREEMAN
307 Summit Street

The Libbey Glass Co.
Toledo, Ohio

CHICAGO

MILWAUKEE

PARIS

Henry Reinhardt

Importers of High Class Modern
European Paintings and
Works of the Old
Masters

o o

CHICAGO GALLERY, Fine Arts Building
NEW CHICAGO GALLERY, Auditorium Annex

MILWAUKEE GALLERY, 406 Milwaukee St.
PARIS, 28 Rue D'Hautville

MESSRS. MOULTON & RICKETTS

Desire to call attention to their carefully selected
collection of

Original Oil Paintings

to be offered during the season of 1908-'09.
There are now on exhibition at their galleries
important works by the following eminent artists:

ANTON MAUVE	B. J. BLOMMERS
JOSE WEISS	J. S. H. KEVER
J. H. WEIESENBRUCH	B. DeHOOG
E. PIETERS	J. G. HENNER
FELIX ZIEM	A. PIOT
WM. WATSON	THOS. MORAN
GEO. INNESS	ROSA BONHEUR
FRITZ HANLON and others.	

These paintings have been selected with the
greatest care and an earnest effort has been
made to secure meritorious and representative
works : : : : : :

443 Milwaukee St.
MILWAUKEE

14-16 E. Van Buren St.
CHICAGO

ENTERPRISE, TOLEDO